TRIBUTE

MAGAZINE

VOLUME II ISSUE I SUMMER 1982

You can always spot a Genius by its features.

Look closely at the new SL-5000. It is innovative. Yet understandable. Sophisticated. Yet uncomplicated.

Clearly, this is no ordinary video cassette recorder.

Clearly, this is a product of Genius. The Genius of Betamax.

To start with, you'll notice that the Sony Betamax SL-5000 has advanced front loading. In fact, everything is right on the front. So it's fast, easy and convenient to use, particularly in confined spaces.

And here's another stroke of Genius. The Sony Betamax gives you all the record functions on the left; all the playback functions on the right. That's one more reason the SL-5000—for all its sophistication—is remarkably simple to operate.

Now consider these advantages. The SL-5000 lets you tape one show while you're watching another. And it can be programmed in advance. Which means you're able to record even when you're not at home.

Naturally, it wouldn't be a Sony Betamax without the electronic marvel we call BetaScan. With BetaScan, you can actually see what you're looking for in fast-forward and fast-reverse; then stop when you find it.

There's more. The SL-5000 has Express Tuning to take you directly to the channel you want, skipping the channels in between. It also includes remote control, freeze frame, electronic feather-touch controls.... In fact, almost every important feature you can think of. Plus one you'd probably never dream of: a reasonable price tag.

Of course, to fully appreciate the brilliance of the SL-5000, you have to see it in person. So stop in at your Sony dealer and ask to watch a Genius at play.

To insure brilliant performance every time, always use Sony Beta cassettes.

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Beta

TRIBUTE
MAGAZINE

Volume 2 Issue I Summer 1982

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Publisher **Brian A. Stewart**

Editor **Sandra I. Campbell**

Associate Editor **Sylvia Train**

Contributing Editors **Don Daynard, Mary McLaughlin, Hedley Westerfield**

Art Director **Graeme Armstrong, Haughton Graphics Limited**

VP and Director of Marketing and Sales **Alex E. Stewart**

Sales Department **David R. Hammond, H.E.E. (Ted) Pepler, David A. Fleck, Brian Case**

Advertising Consultant **George R. Chandler/Feature Advertising Inc.**

Circulation Manager **Guy P. D. Murnaghan**

Photography **Douglas Allan McClure, John Scott Daly – Dynasty Labs Inc.**

Staff **Josie Cuda, Ann Winston, Terri Kennedy**

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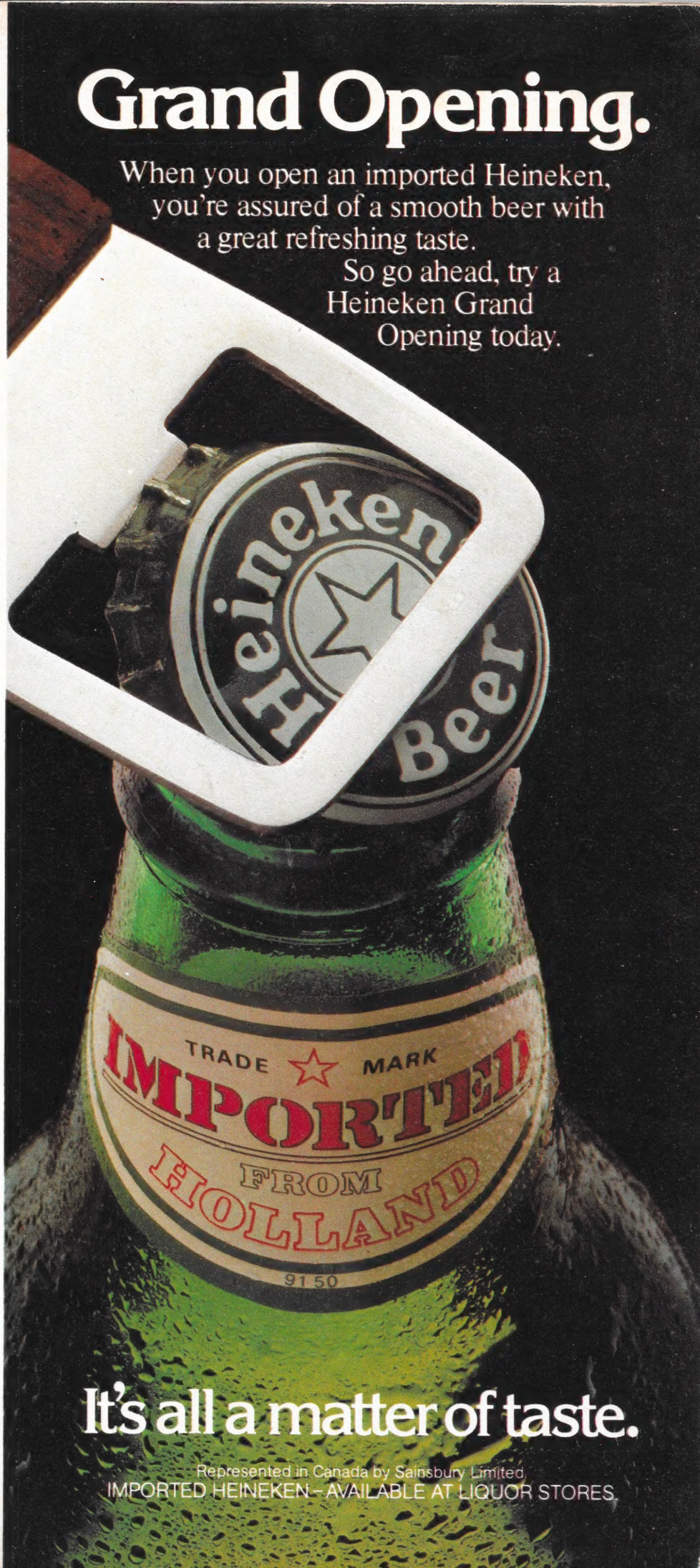


Love you all!
Annie

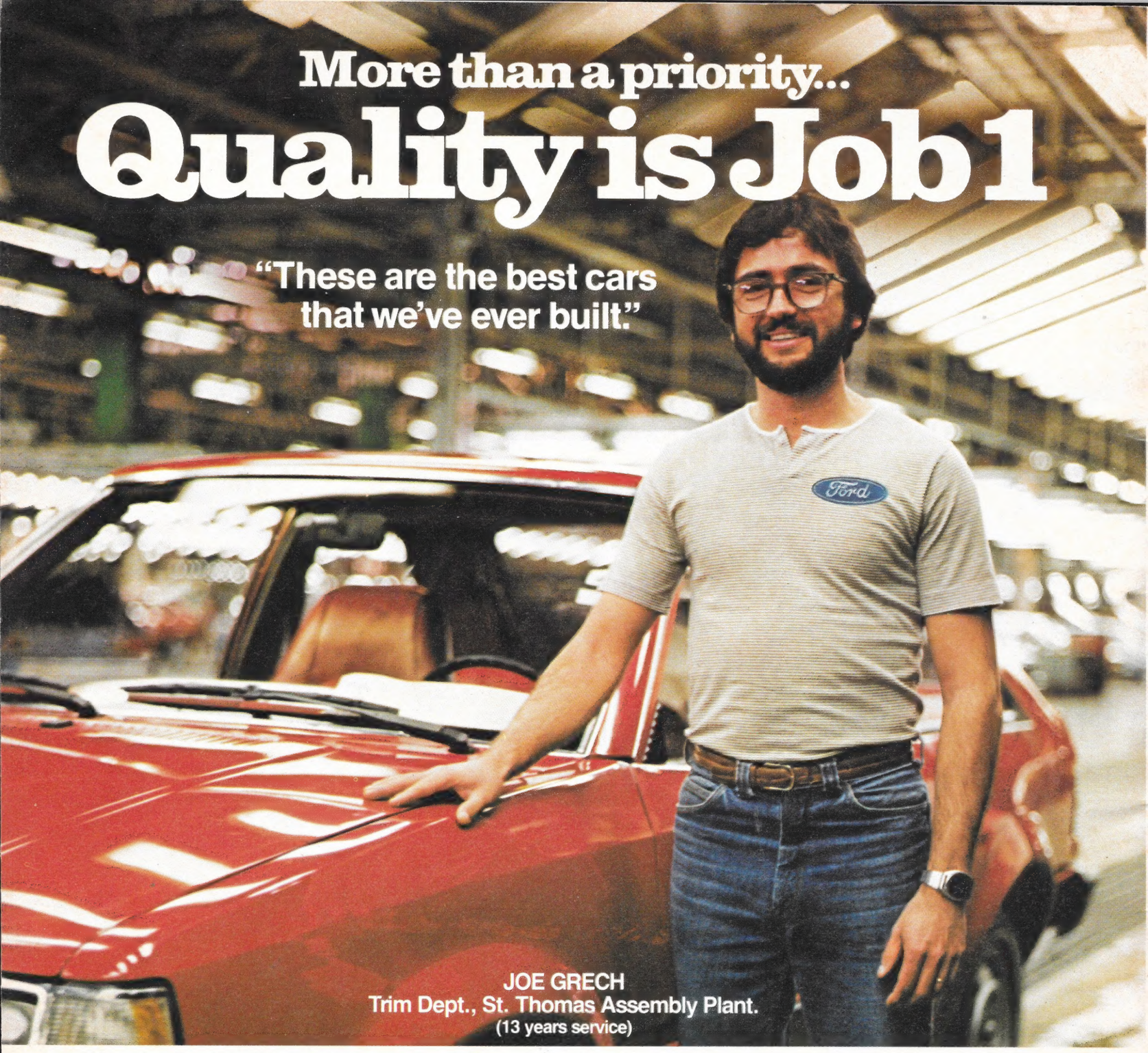
"Tomorrow, tomorrow. . ." It's easy to look back with pleasure on an era that looked forward to hope. *Annie* is a return to the optimism that characterized America in the 1930s. People didn't have new clothes. Sometimes they didn't have the rent. What they did have was tomorrow. *Annie* is a plucky little red-haired orphan who is our kind of heroine – not a martyr like Joan of Arc, not merely a survivor, but a winner. *Annie* is a love story, between a little girl with nothing but the courage to dream and an adult with everything except someone to share it with. She opens him up to human emotions, and he becomes the father she has been looking for all her young life.

"The sun'll come out tomorrow."

Annie™

More than a priority...

Quality is Job 1



When Joe Grech makes a statement like: "I've been here a lot of years and these are the best cars that we've ever built," you know he's taking more than just an interest. He knows the importance of a job well done and he's putting his pride right on the line.

The same goes for Gerhard Tretter at the Essex (Windsor) Engine Plant, when he says: "This model crank shaft is the most consistently accurate we've ever built, without question." Wayne Rothwell at the Oakville Assembly Plant sums it up this way: "We build them like we're going to buy them ourselves." With statements like these, you know there's a new spirit at Ford of Canada today. And this co-operative spirit is proving itself in service record claims. In 1981, Ford products achieved a remarkable quality improvement level of 30% over 1980. And it's getting better and better.

Yes, there is indeed a new spirit at Ford today and we're proud of it. Because not only are we improving the fit and finish, we're improving the whole quality picture, right down the line. But see and feel it for yourself.

Take a test drive. We think you'll agree with Joe, Gerhard, Wayne and all the men and women on the line.

At Ford of Canada, quality is more than a commitment, more than a priority. Quality is Job 1.

Ford

Quality right down the line.

Aileen Quinn - Annie

Most "overnight successes" in Hollywood have put many years into their craft. Aileen Quinn, only nine when she was selected, has been at it half her life. She began studying ballet and tap more than four years earlier. Soon stock and regional theatre companies were offing her roles, and she appeared in *The King and I, Gypsy, Annie Get Your Gun* and *Carousel.* Early in 1980, Aileen heard about the nationwide search for a young girl to star in the film version of *Annie,* and in August her mother accompanied Aileen to New York. Aileen emerged from the auditions told that she might be called back later. Aileen became intrigued with show business and asked her mother to find her an agent, who helped her get three television commercials. It was also during this period that the long-running stage version of *Annie* at Broadway's Alvin Theatre had an opening for a "swing" orphan – a youngster who could stand by and fill in if one of the regulars in the show fell sick. Aileen was hired on the spot. The payoff came in January, 1981, when Aileen competed with over 8,000 applicants to win the coveted role of Annie.

Sandy

Sandy, Annie's most loyal friend, is a six-year-old Otterhound whose name is really Bingo. The search for the right dog was difficult as there are only two breeders in the U.S. His trainer Moe di Sesso says he's very intelligent and possesses a keen sense of smell.

Sandy is far more important in the film than in the play. Like many another star, he showed off to advantage in a bubble bath scene. When the first take proved unsatisfactory, a double had to be called in for the "star." After the soap was washed off, it would have required an hour for di Sesso to blow-dry him back to his original condition for another shot – far too long to keep the rest of the cast and crew waiting.

The dog frequently earned the applause of the other cast members, the crew, and director John Huston during filming. He proved so versatile that several scenes were rewritten in order to utilize his talents.

Albert Finney - Daddy Warbucks

Born in Lancashire, England, Albert Finney won a scholarship to the Royal Academy of Dramatic Arts. He went on to a two-year stint at Birmingham Rep. where Charles Laughton saw his performance as *Macbeth* and invited him to make his London debut in *The Party.*

Over the next two decades, Finney established himself as one of England's finest stage actors, starring in such productions as *Billy Liar, Black Comedy, A Flea in Her Ear, Hamlet, Luther* and *A Day in the Death of Joe Egg*. He brought the last two productions to Broadway, winning Tony nominations for both.

Although Finney made his film debut in *The Entertainer,* it was his performance in his second film, *Saturday Night and Sunday Morning,* that established his reputation. He then went on to the title role in *Tom Jones* which won him his first Oscar nomination.

The versatile actor has appeared in such diverse films as *Scrooge, Gumshoe, Alpha Beta* and *Murder on the Orient Express,* where his portrayal of Agatha Christie's Belgian detective, Hercule Poirot, won him another Oscar nomination. After a hiatus from film, Finney returned to star in four pictures in a row; *The Wolfen; Looker; Loophole* and *Shoot The Moon,* with Diane Keaton; before appearing in *Annie.*

His Warbucks role is a return to character. "It calls for bold, simple colours," he says, adding with a chuckle, "At least I think, I hope it does. And it gives me a chance to sing and tap dance."

Carol Burnett - Miss Hannigan

It was a song that catapulted Carol into the national spotlight in the late 1950s, singing "I Made a fool of Myself over John Foster Dulles" on the Tonight Show with Jack Parr that led to a regular spot on the Garry Moore show and a starring role in the stage production of *Once Upon a Mattress,* which opened off-Broadway in 1959 and moved to Broadway shortly thereafter.

Her stage success led to a number of TV specials with Julie Andrews, Lucille Ball, and Rock Hudson, and in 1966 she embarked on the long-running *Carol Burnett Show,* an 11-year period that helped make television history. During her series run she also did a number of TV specials, *Julie & Carol at Lincoln Center* and *Sills & Burnett at the Met*. Following her series she starred in the television specials, *Dolly & Carol in Nashville,* the comedy, *The Grass is Always Greener Over the Septic Tank,* the drama, *Friendly Fire,* and *Eunice.*

In addition to her five Emmys, she has won six consecutive Fame Awards as Best Comedienne, six consecutive Golden Globes, five Photoplay Gold Medals as the Most Popular Television Star, four People's Choice awards, and honors from numerous show business organizations.

How does Carol Burnett see Miss Hannigan?

"Well, Miss Hannigan's in the wrong job. She doesn't think of herself as a villain," says Burnett. "She thinks of herself as a big-hearted woman taking care of a bunch of rotten little kids."

Bernadette Peters - Lily

Making her debut on TV at the age of 5 on *Horn and Hardart Children's Hour,* Bernadette Peters also appeared in the TV shows *Juvenile Jury* and *Name That Tune.* Her sister, who's nine years older, was already working as an actress (she's now a casting agent in New York).

She made her stage debut in New York's City Center production of *Most Happy Fella* and toured in *Gypsy* before appearing on Broadway as Ruby in *Dames at Sea* when she was barely 19. She followed with a musical version of *La Strada,* a revival of *On the Town* and starred as Mabel in *Mack and Mabel,* winning Tony nominations for the last two.

Returning to TV she appeared frequently as a guest star on everything from panel shows to sit-coms to dramatic series. She co-starred on the specials *Once Upon a Mattress* and *George M.!* Miss Peters appeared as a regular on *The Carol Burnett Show* and had her own situation-comedy series with Richard Crenna, *All's Fair.*

On the silver screen Peters has appeard in *The Longest Yard, W.C. Fields and the Silent Movie, Tulips, Heartbeeps* and two films with Steve Martin *The Jerk* and *Pennies from Heaven.*

Last year she recorded her first album, entitled *Bernadette Peters.* During the first weeks of filming of *Annie,* she was also recording a new album, *Now Playing.*

"I don't consider myself a comedienne," says Bernadette Peters. "A comedienne is someone who can always make something funny".

Why is she always being cast in comedy? Peters shrugs amiably. "I'm little, and blonde, and they haven't cast little blonde girls in dramas since Lana Turner."

A Ford Foundation scholarship to the San Francisco School of Ballet and subsequent apprenticeship with the Joffrey Ballet Company in New York helped dispel whatever lingering doubts they may have had. She was still in her midteens when she went to New York, and, despite various accidents, she proceeded in short order to make believers out of everyone else.

Her first Broadway appearance, in *Goodtime Charlie,* won her a Drama Desk Award and a Tony nomination. Her second role, in *Over Here,* brought her the Theatre World, Clarence Derwent and Outer Critic's Circle Awards. Her career took off with a succession of hit Broadway musicals: *Pippin; Coco; Cabaret; Chicago; A Chorus Line* and *Dancin',* for which she won her second Tony nomination. Miss Reinking made her movie debut in *Movie, Movie* and was then reunited with director Bob Fosse for the film version of *All That Jazz.* She's one of the most dynamic dancers that ever hit the Broadway stage.

Ann Reinking - Grace Farrell

Seattle-born Ann Reinking was smitten with the dancing bug early in life, while watching a fellow student in a sixth-grade talent show. At 11 she began ballet lessons after overcoming parental objections to the alleged wickedness of the theatre and doubts about its viability as a source of income.

The Players

Edward Herrmann - FDR

Although his role of Franklin D. Roosevelt in *Annie* saw him portraying the late president for the third time, it was not a question of Edward Herrmann doing it until he gets it right. How well he has done it up till now can be checked against the honors that have come his way: Herrmann's first FDR in television's *Eleanor and Franklin* won him an Emmy nomination. His second outing in *Eleanor and Franklin; The White House Years* brought him a TV Critics Award in 1977. His recent projects include *Reds, Death Valley* and the TV special *The Electric Grandmother.* He has also been seen on the big screen in *Harry's War,* on the small screen in Peter Hunt's dramatization of Mark Twain, *A Private History of a Campaign That Failed* and *Dear Liar* for Hallmark Hall of Fame, both on PBS, and on stage in *The Philadelphia Story* at Lincoln Center. His other movie credits include *The Paper Chase, The Day of the Dolphin, The Great Gatsby* and *The Great Waldo Pepper.* He starred in the critically acclaimed *A Love Affair: The Eleanor and Lou Gehrig Story* on TV.

Tim Curry - Rooster

The son of a Methodist chaplain in the Royal Navy, Tim Curry received a degree in English Literature and Drama at the University of Birmingham, where he spent more time on stage than in class. Curry acted his way into a production of *Hair* in London by pretending to have an Actors Equity card. By the time the truth was discovered, he had the role.

For the next few years, he played various roles but he's best known for his role as Dr. Frank N. Furter in *The Rocky Horror Picture Show* – he's become a cult figure.

He subsequently appeared on TV in *Three Men in a Boat* and performed in London and on Broadway with the Royal Shakespeare Company in Tom Stoppard's award-winning *Travesties.* His other TV appearances include the title role in the BBC mini-series *The Life of Shakespeare* and guest appearances on *Rock Follies* and *City Sugar.* His films include *The Shout* and *Times Square.*

In 1978 he toured Europe, the U.S. and Canada to promote his first album, *Ready My Lips* and did an American tour for the following disc, *Fearless,* the following year. He recorded his third album, *Simplicity* and appeared in the Broadway production of *Amadeus* just prior to beginning *Annie.*

Geoffrey Holder - Punjab

A native of Port of Spain, Trinidad, Geoffrey Holder came to the U.S. to audition for Sol Hurok. Within two months he had become the principal dancer in *House of Flowers* on Broadway and married dancer Carmen de Lavallade. Together, they appeared as the Metropolitan Opera's principal dancers in numerous productions including *Aida* and *Samson and Delilah.*

Although his acting career has included such films as *Dr. Dolittle, Swashbuckler, Everything You Ever Wanted to Know About Sex* ... and *Live and Let Die,* Holder claims he is "a painter who acts." He created a 30-foot mural for the Trinidad Hilton Hotel and recently exhibited at New York's Sindin Gallery. On Broadway, he designed the costumes, choreographed and directed *Timbuktu* and won Tonys for his costume design and direction of *The Wiz.*

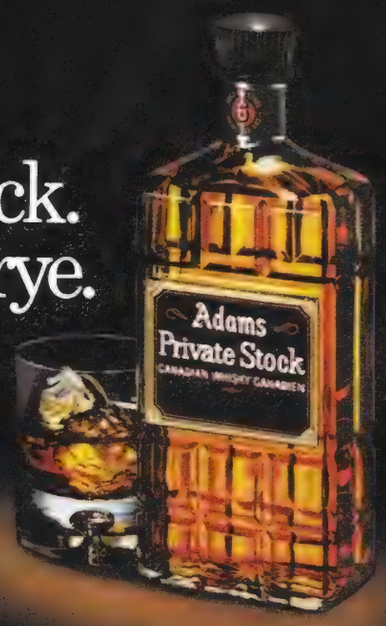
The possessor of a Guggenheim Fellowship, Holder is the author of the books *Black Gods, Green Islands* and *Geoffrey Holder's Caribbean Cookbook* and he plans to compile a collection of his costume designs.

Roger Minami - Asp

While studying art at Long Beach State, Roger Minami saw his first musical, a touring production of *Flower Drum Song.* Deciding to try professional dancing, he won a scholarship to Eugene Loring's American School of Dance and shortly thereafter, won a spot as one of the "Action Kids" on Dick Clark's series, *Where the Action Is.* Minami joined Ann-Margret's Las Vegas act and was soon working as a lead dancer in Ron Lewis' shows at various Vegas nightspots, assisting him with choreography and designing costumes. When Lewis went to New York to choreograph *The Act,* Minami took the opportunity to make a name for himself as Liza Minelli's dance partner for the show's Broadway run and two-year world tour. He was again assisting Lewis and preparing a show in Lake Tahoe when the call to audition for *Annie* came.

The Players

Adams Private Stock.
A superior tasting rye.



PRIVATE STOCK

The Search

"Are you sure Shirley Temple started out this way?" was a question soon asked by many a youngster as Columbia and Rastar launched what was to become perhaps the most extensive talent search in Hollywood history.

The object: to find a new and unforgettable face, a little girl destined to become an overnight superstar.

The logistics had been staggering. In 22 cities in the U.S. and London, more than 8,000 girls were given the unique opportunity to audition directly for the coveted Hollywood film role. Most of them had never been before a camera, film or tape and few had ever been to a casting call with such incredible competition.

Some tried gimmicks - pulling up in a limousine or showing up in complete "Orphan Annie" wig and costume. Another even insisted on auditioning with her own dog, a "Sandy" look-alike.

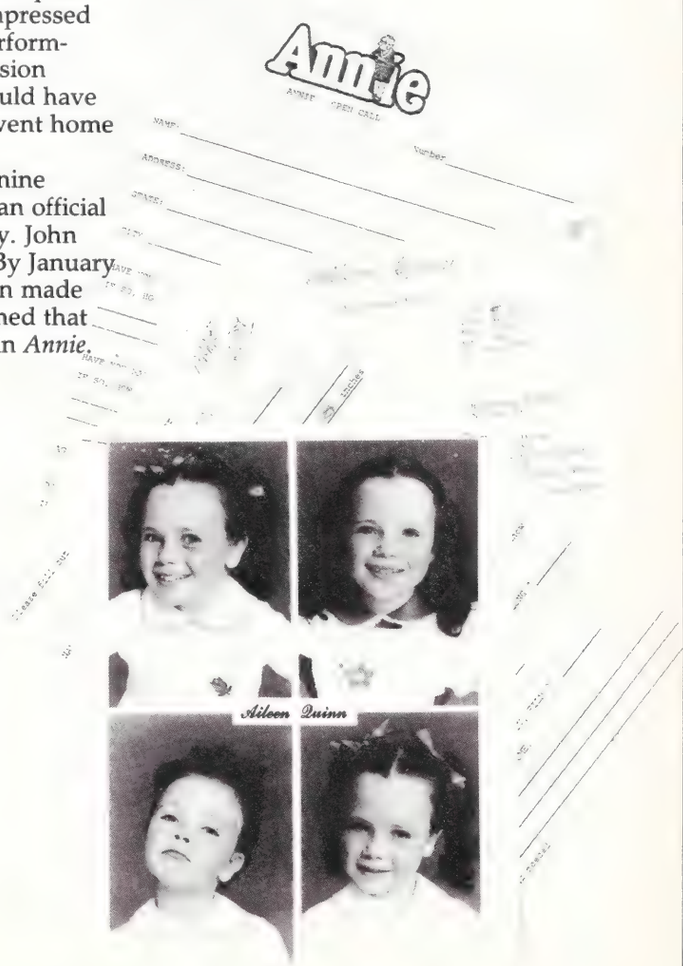
"It was a process that required the utmost patience," related True, more confident now that it's over. "I auditioned everyone together to begin with, all singing the song "Tomorrow."

Aileen Quinn was one of 70 girls requested to return for a video tape audition in New York. And then at Thanksgiving, the nine finalists were announced.

Over the next six days, the youngsters worked with executive producer/musical director Joe Layton on musical numbers and with Garrison True on various scenes from the script which they performed for producer Stark and director Huston.

By the end of their stay, Stark, Huston and Columbia Pictures' president, Frank Price, were so impressed with the level of the girls' performances, that a unanimous decision was made that each child would have a role in the film. Everyone went home a winner.

On January 6, three of the nine finalists were called back for an official screen test with Albert Finney. John Huston directed personally. By January 13, the final decision had been made and Aileen Quinn was informed that she would play the title role in *Annie*.



Two years in preparation, *Annie* began filming April 29, 1981, and concluded principal photography September 4. It cost more than $35 million.

An estimated 1,913 people worked on the movie, among them 117 dancers, 82 actors, some 1,000 extras, 225 crew members, 190 construction workers, 59 police and security guards, 65 musicians, and 175 people from Radio City Music Hall: stage-hands, Rockettes, musicians, and all.

Frequently there were more people watching than working. A crowd conservatively numbered at 1,000 watched evening filming in New York Greenwich Village area; hundreds more gathered at the Metropolitan Museum of Art, Public Library, and Plaza Hotel. There were even 500 watching the finale in New Jersey.

Among the more notable set visitors were former U.S. Vice President Walter Mondale, current Nigerian Vice President Joseph Wayas, and New Jersey Govenor Brendan Byrne, who helicoptered in to the location to sign a bill allowing more flexibility for night filming with minors.

Annie not only had its own law, it had its own horse race, the fifth race at Monmouth Park June 10. Dubbed the "Annie Stakes" by the track, it was attended by Stark and Finney, both racing fans. Finney not only presented a trophy to the winning jockey but also, very pleased, cashed a couple of winning tickets on the race.

Broadway Dancers Waltz Over to 'Annie'

If ever a show could claim to represent "the best of Broadway" it would be *Annie*. The Broadway musical that inspired the movie was written by Thomas Meehan, music by Charles Strouse and Martin Charnin wrote the lyrics. All in all, the show won 22 awards including seven Tonys. It's in its fifth year on Broadway and has played in 50 U.S. cities and 14 foreign countries.

New York's top dancers from *Sugar Babies, Dancin'*, and other hits were lured to the film by the generous Hollywood salaries, the chance for national exposure, and an opportunity to work (again, in many cases) for Joe Layton who generally gets the pick of the crop. Indeed, the open auditions for *Annie* held by choreographer Arlene Phillips, were heavily attended by dancers ready to take leaves or vacations from their shows.

"Annie" Orphans

The six girls range in age from 6 to 13, and their show business experience ranges from nursing home performances to national tours of Broadway shows. Two of them were among the nine finalists of the 8,000 girls interviewed for the title role. Along with Aileen Quinn, they are among the most talented young girls ever to arrive in Hollywood.

ORPHANS
Molly ..... TONI ANN GISONDI
Pepper ROSANNE SORRENTINO
Tessie ..... LARA BERK
Kate ..... APRIL LERMAN
July ..... LUCY STEWART
Duffy ..... ROBIN IGNICO

The Production

"My Fresh Lash™ stays fresh– and I give it a workout!"

Lynda Carter

"When I rehearse my specials I work a long, exhausting day. But my Fresh Lash mascara always looks fresh–without a touch-up. Even in camera close-ups.

It's waterproof, smearproof, even sleep-proof. That's 24-hour mascara. And it's nice to know it conditions your lashes, too."

24-hour mascara that conditions, too.

Maybelline*

Fine makeup sensibly priced.

*Reg. T.M.

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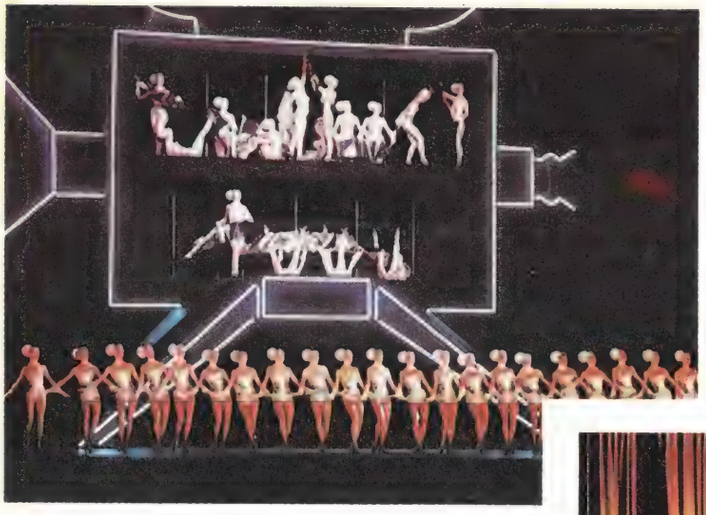


The Music

Most of the hit songs, which made the L.P. from the show the best-selling original cast album in 1977 and 1978 are also featured in the movie. In addition, four new ones have been added.

When Annie first meets Sandy in the play, she sings "Tomorrow" to him. In the film, she sings a piece especially written for the film called "Dumb Dog." "When I saw the show, I missed a song about Sandy," said Joe Layton. "The audience loves him. He's a star and he's entitled to a number, too".

Burnett felt the scene where Warbucks comes to get the papers signed for Annie's adoption was too short. "It needed a song to really pay off. I started pushing for one like crazy, and so did Albert." The result is, Sign, a patter duet with Burnett and Finney.

"Let's Go to the Movies," another song written expressly for the film, serves as the springboard for a lavish production number in which Warbucks buys out a performance at Radio City Music Hall for them. To film it, producer Stark and his crew bought out the Hall – not for a night but for six days.

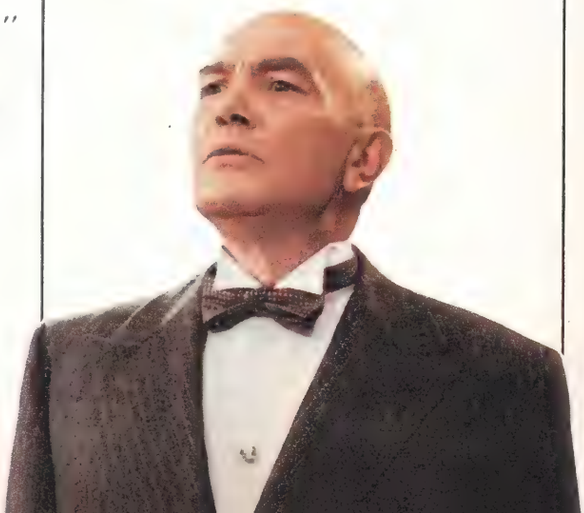
"Movies and the movie palaces were very 1930s," Layton says. "People may have stood in breadlines, but they also stood in line for the movies. The number allowed us to show some of the affluence that existed side by side with the poverty."

Annie sings the show's biggest hit "Tomorrow" a capella with Warbucks, President Roosevelt and Eleanor Roosevelt on location.

In transferring *Annie* from stage to screen, some alterations in the plot and music were made. For example, "I Think I'm Gonna Like It Here," was simply sung on stage, but for the movie, executive producer Joe Layton decided to use it to show off the fabulous mansion where filming was being done.

The finale is a rousing July 4th party. Warbucks and Annie tap dance and sing, "I Don't Need Anything But You," as fireworks fill the sky.

Ralph Burns, music arranger and conductor, normally spends an average of three months scoring and recording an average film or Broadway musical. On *Annie,* however, he devoted a full year to the project before the music was finally completed.



A great sheer gloss takes shape.

Our model is wearing Sheerly Wine

Discover Slim Tint Lip Gloss by Maybelline, the controllable shape in lip gloss. Slim Tint is long and slim, with a tapered tip that stays that way. To let you put glossy shine and soft color exactly where you want it. Slim Tint in eight sheer, sexy tints. When it comes to shining beautiful lips, nothing shapes up quite like it.

Slim Tint Lip Gloss

Maybelline*

*Reg. T.M.

Fine make-up sensibly priced.

The Bridge

The film's most exciting scene occurs as Annie is chased up a raised railroad drawbridge by Rooster as Punjab and the Asp swoop down in the autocopter to rescue her in true cliffhanger fashion. The scene was so difficult that not only did the actors have stunt doubles, so did the bridge itself!

Located by the Passaic River in East Newark, the bridge is nearly vertical, perhaps 85 degrees. Many of the ties, used like rungs on a giant ladder, were rotting. Fog and rain made the ascent more difficult and dangerous; when it didn't rain, a fireboat wet down the structure.

Not only did the stuntmen and Jim Arnett, the second unit director and stunt co-ordinator, have to climb, but also all the men and equipment needed for filming had to go up the same way. A cameraman who would attempt it, Ray de la Motte, was brought out from California; working on a five-foot beam at the end of the span, the others had to hang over the edge, out of his way, when the camera rolled.

Stuntman Jophery Brown, doubling Punjab, swung from the autocopter by the 10-foot length of his unwound turban as it approached the top of the bridge, where Bobby Porter and Jerry Brutsche, stunt doubles for Annie and Rooster, battled. The camera plane, a Bell Jet Ranger, captured the action from the air.

The scene required a solid week of all-night filming with the stunt men, then another four days of close-ups with the actors, two at the bridge and two next to a remarkable mock-up constructed at the studio.

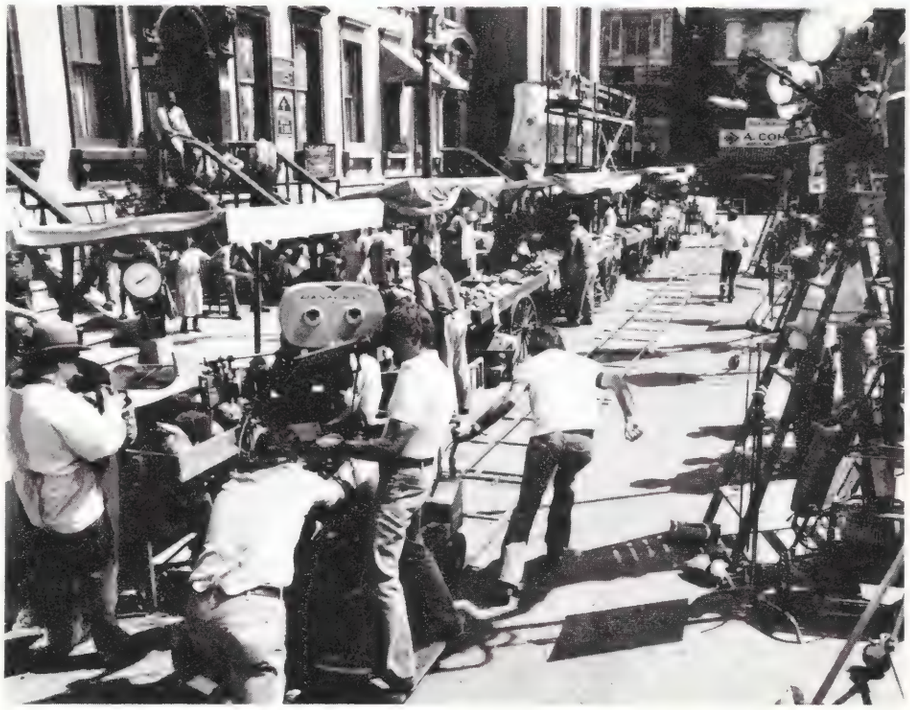
The Special Effects

The Street

In California a $1 million tenement street was designed by art director Dale Hennesy at the Burbank Studios. The four-storey street is closed at both ends like a city block to allow 360 degree filming.

More than 130 carpenters, plasterers, painters, laborers and heavy equipment operators were employed during a five month period. Two hundred and fifty thousand board feet of 2 x 6s, 125,000 square feet of plywood wall surface, 400 cubic yards of concrete, 38,000 square feet of fibreglass and resin bricks, $14,000 worth of glass, and 58 telephone poles anchored in concrete, to keep the whole thing from blowing away, were used. It is a permanent set, the largest at the studio.

The centre of the street holds the orphanage, which combines the features of two buildings which Hennesy had found in New York. One had been a Children's Aid Society home built in the late 1800's, the other a typical lower East Side house.



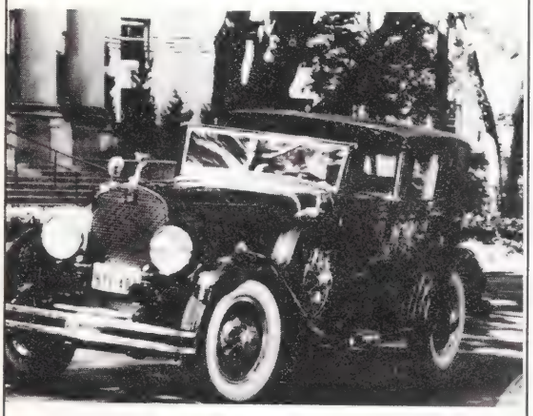
The Special Effects

Classic Cars

A 1929 Duesenberg Dual Cowl Phaeton and a 1930 DuPont Royal Town Car are the vehicles used by Daddy Warbucks. Both are from Harrah's Automobile Collection in Reno, Nevada.

The Duesenberg (Model J) was considered the ultimate in American motoring at that time. It features a two-toned, bright blue body by Murphy, chrome exterior exhaust pipes, and a convertible design complete with extra windshield for back-seat passengers. It sold for $14,000 new, and, with its 265-horsepower engine, top speed of 116 mph, and 153.5-inch wheelbase, typified the long, luxurious automobiles being built in Indianapolis by E. L. Cord and Fred Duesenberg.

The DuPont (Model G) was one of only 489 vehicles ever built by E. Paul DuPont Motors, Inc., of Wilmington, Delaware. Fewer than a dozen of this model are now known to exist. Featuring an eight-cylinder engine and capable of reaching 76 mph, the car had four-wheel brakes and hydraulic shock absorbers. One of the highest quality cars of the era, it cost $5,750, a price few were paying in the Depression. DuPont soon ceased production.



Costumes

Theoni V. Aldredge, the Oscar and Tony-winning costume designer created the 1930's wardrobe for Annie.

Her designs spanned a range that included the formal for Daddy Warbucks, the glamorous for Grace, the garish for Miss Hannigan, and little character garments, ripped and dirty, for Annie and the orphans.

"I like to design for the role, the character," she says. "Naturally, you have to take into consideration the shape of the person playing it. But I try to service a character, not a star."

After reading the script to find out what the characters are like, "I make very detailed sketches. They have to be handed in to a costume shop, and the people there need to know how to make every stitch, every buttonhole."

"They make a muslin, fit it on a model, and bring back, hundreds and hundreds of samples of material. You can spend days selecting which one. Then they make the garment itself. Basically, everything has to be made twice."

Woodrow Wilson Hall

Warbucks' mansion in the film was the administration building of Monmouth College in West Long Branch, N.J. The producers rented the former home of the president of the F.W. Woolworth Co., Hubert T. Parson. The structure was built from 1929 through 1930 at a cost of $10.5 million on the site of Woodrow Wilson's former summer White House. It's listed in the

National Register of Historic Places and is an outstanding example of French architecture on the idea of the Versailles Palace.

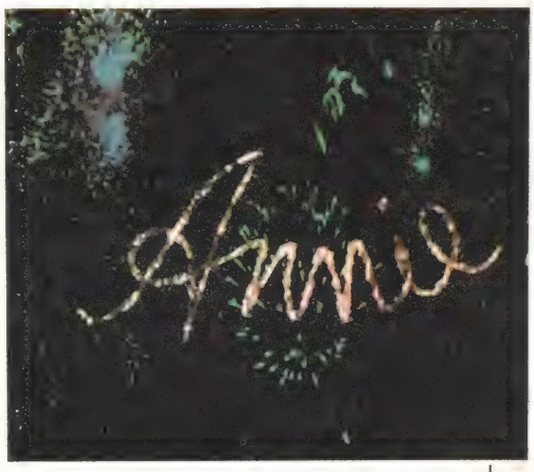
There are 130 rooms, 19 baths, a 100 foot Venetian stained glass ceiling, and such luxury conveniences (many no longer in use) as an indoor swimming pool, bowling alley, ballroom, and chapel. The producers didn't stint on the furnishings. Set decorator Marvin March filled three and half 45 foot trucks. Appropriate pieces were shipped from the studio to New Jersey, including: a $75,000 Aubusson rug, two porte-torchères valued at $120,000, a few works of art including very impressive copies of the Mona Lisa and Winged Victory and a specially built 25 foot dining table.

"The house sucked up furniture like a vacuum cleaner," says March.

The climax of the movie is a finale that explodes into a spectacular July 4th party. Ten thousand light bulbs illuminated the mansion and grounds. There was a circus for the occasion with a roller-skating elephant, tightrope walkers, firebreathers, clowns and fireworks filling the sky.

The White House

The formerly-owned mansion of one of the Guggenheims, now used as the college's library, was filmed for the scene that took place on the White House Rose Garden.



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Gene Wilder Gilda Radner

IN

Hanky Panky

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COLUMBIA PICTURES Presents A MARTIN RANSOHOFF Production

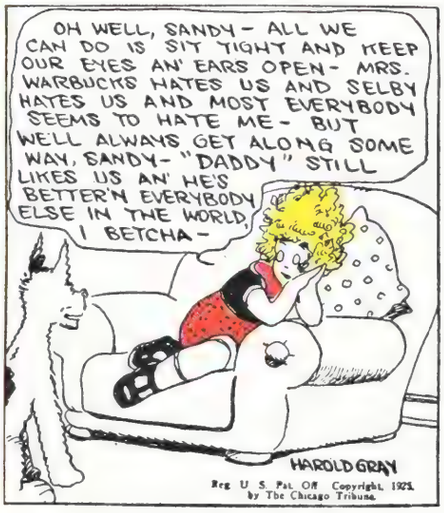
GENE WILDER · GILDA RADNER IN "HANKY PANKY" · KATHLEEN QUINLAN · RICHARD WIDMARK · Director of Photography ARTHUR ORNITZ

Music by TOM SCOTT · Executive Producer MELVILLE TUCKER · Written by HENRY ROSENBAUM & DAVID TAYLOR · Produced by MARTIN RANSOHOFF

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

Directed by SIDNEY POITIER

Columbia Pictures



The History of Annie

Created by Harold Gray, *Little Orphan Annie* made her debut on August 5, 1924 in the pages of the *New York Daily News*. As the story opened, Annie lived in an orphanage run by the irascible Miss Asthma. Annie was sent to a couple of different foster homes, but her luck (and the plotline) just didn't work out. Finally, a wealthy and arrogant lady named Mrs. Warbucks adopted Annie as "an act of charity," Once brought home by Mrs. Warbucks, Annie met Oliver "Daddy" Warbucks, a man with a heart of gold with the work ethic engraved on it. At this point, the publisher cancelled the strip on the grounds that it was getting too ritzy. Quoth Patterson: "Who ever heard of a rich orphan?"

Apparently, quite a few people had! The day the strip was cancelled, the papers carrying it were swamped with calls, telegrams and letters. The very next day, the strip was reinstated and a front-page editorial was run to apologize for what happened. Within two weeks after that, the strip, which had been running only during the week, was given a slot in the four-colour Sunday comic section!

Harold Gray, astonished and pleased by the reaction, poured everything he had into the strip as the cast settled down with the disappearance of Mrs. Warbucks and the addition of Warbucks' body-guards; the turbaned giant, Punjab and the silent Asp and Sandy, the dog.

Sandy won the hearts of readers like his mistress. When he was lost for an extended period, letters and telegrams flooded the newspapers. One telegram read, "Please do all you can to help Annie find Sandy," and was signed by and came over the private wire of Henry Ford.

At the peak, Annie appeared in over 500 newspapers with a combined readership in excess of 47,000,000. Today over 200 papers carry *Annie* and the red-haired moppet has appeared in papers throughout the globe.

Annie went from the four-color pages into the twilight world of radio in the early 1930s. The show followed the strip's storyline closely and included all the strip's major cast members.

In 1932, RKO Pictures presented a full-length film starring Mitzi Green. Paramount Pictures presented their own version starring Ann Gillis in 1938. Both films did well at the box office.

1932

In 1971, Arlington Press released a paperback compilation of Annie strips entitled *Arf! The Life and Times of Little Orphan Annie*. Broadway producer Martin Charnin saw the potential for a musical in it, and *Annie* opened on Broadway in 1977 to rave reviews. *Annie* won the Drama Critics Circle Award for Best Musical, seven Drama Deak Awards, seven Tony Awards, the Cue Golden Apple Award and the Theatre World Award. The show's cast album has sold over a million copies and was the best selling cast album two years in a row.

Touring companies have taken the play to 14 foreign countries and *Annie* is the only show to have three companies touring the United States simultaneously. The play and its various spinoffs have grossed over $100 million dollars.

The History

Matinée Mildness

The mildest of the traditional cigarettes.

Really mild . . .
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Warning: Health and Welfare Canada advises that danger to health increases with amount smoked — avoid inhaling.
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Ray Stark

Producer Ray Stark has for more than 30 years been a major force in the motion picture industry. He received the Academy of Motion Picture Arts and Sciences' Irving G. Thalberg Memorial Award for a lifetime achievement in film.

He made five films with Barbra Streisand, seven with Neil Simon and *Annie* is his fourth film with Huston – the others are: *The Night of the Iguana, Reflections in a Golden Eye* and *Fat City.*

John Huston

Director John Huston has been nominated for more Academy Awards, 12 to be exact, than any other writer or director. And for topping on the cake, he was nominated for his 13th Oscar for best supporting actor in *The Cardinal.*

His Cedits are blockbusters: *The Maltese Falcon, The Treasure of the Sierra Madre, The Asphalt Jungle, The Red Badge of Courage, The African Queen, Moulin Rouge, Beat the Devil, the Misfits, The Man Who Would Be King* and *Wise Blood.*

He first started out in films 51 years ago writing the dialogue for *A House Divided* in 1931. Ten years later he wrote and directed the film classic *The Maltese Falcon.*

Joe Layton

Executive producer Joe Layton is also the creator of Musical Sequences on the picture. He's directed and choreographed in theatre, TV, nightclubs, ballet, films and for top performers; Carol Burnett, Barbra Streisand, Diana Ross, Olivia Newton-John, Cher, Bette Midler, Dolly Parton, Diahann Carroll, The Carpenters, Carol Channing, Melissa Manchester, Connie Stevens, Raquel Welch and Mary Martin.

He just directed his first film, *Richard Pryor Live on the Sunset Strip.* He received three Tonys for *George M! No Strings,* and *Greenwillow.* His current Broadway hit is *Barnum.*

Carol Sobieski

Carol Sobieski, screenwriter, has written screenplays for *Honeysuckle Rose, Casey's Shadow* and won three Writers Guild Awards for her work in TV: *Sunshine, Sunshine Christmas,* and *Neon Ceiling.* She also wrote *Harry Truman: Plain Speaking.*

"In the play, Annie is close to Pollyanna, a grownups' edition of the perfect child. It would be unacceptable on film. I gave her a rough edge. She's determined, willful and independent. Warbucks would fall in love with a real child," says Sobieski.

Richard Moore

Director of Photography Richard Moore is the co-developer of Panavision and won an Academy Award for technical achievement. Moore and Huston have worked together before on *Myra Breckinridge* in which Huston took an acting role, and *The Life and Times of Judge Roy Bean* which he acted in and directed.

Dale Hennesy

Production Designer Dale Hennesy received an Academy Award for *Fantastic Voyage,* and a nomination for *Logan's Run.* He also designed *The Competition. The Island, Young Frankenstein, Sleeper* and *Dirty Harry.* He never did get the chance of seeing the finished production of *Annie* as he died suddenly of a heart attack during production.

The million-dollar New York St. he designed at The Burbank Studios for the movie was dedicated in his memory.

Howard Pine

Howard Pine, Executive in Charge of Production, has overseen, in one capacity or another, about 250 movies since 1941. He was a producer for Pine-Thomas Productions, and then producer, unit production manager, or production executive for Universal, Columbia, First Artists, and Rastar.

Ralph Burns

Ralph Burns, Music Arranger and Conductor, won Oscars for *Cabaret, All That Jazz* and was nominated for *Lenny. Mame, Sweet Charity, Urban Cowboy, New York, New York,* and *Movie Movie* were other film scores he wrote. His Broadway credits are: *Funny Girl, Sweet Charity, Golden Boy, Chicago, Irene* and *No Strings.* He recently did the *Baryshnikov on Broadway* TV special and has done nightclub acts for Ann-Margaret, Juliet Prowse, Lena Horne, Peggy Lee and Liza Minelli.

Arlene Phillips

Arlene Phillips did the musical staging and choreography for the film. She's worked on a number of films and TV commercials in England and the U.S., including the movies, *Can't Stop The Music* and *The Fan* and the imported TV comedy *The Benny Hill Show.* She also started the controversial group, Hot Gossip.

Columbia Pictures presents a Ray Stark production a John Huston film
ANNIE Starring ALBERT FINNEY CAROL BURNETT BERNADETTE PETERS ANN REINKING TIM CURRY GEOFFREY HOLDER
EDWARD HERRMAN as "F.D.R." SANDY as Himself and Introducing AILEEN QUINN as "Annie" Executive Producer JOE LAYTON Choreography by ARLENE PHILLIPS
Music Adapted by RALPH BURNS Production Executive HOWARD PINE Supervising Editor MARGARET BOOTH, A.C.E. Director of Photography RICHARD MOORE, A.S.C.
Music by CHARLES STROUSE Lyrics by MARTIN CHARNIN Screenplay by CAROL SOBIESKI Produced by RAY STARK Directed by JOHN HUSTON
The stage play "Annie" was originally presented on the New York Stage by Mike Nichols. Produced on the New York Stage by Irwin Meyer, Stephen R. Friedman and Lewis Allen.
FROM RASTAR Book the stage play by THOMAS MEEHAN Music of the stage play by CHARLES STROUSE Lyrics of the stage play by MARTIN CHARNIN

The Makers

THE ROAD WARRIOR

Can this be another cult film?

Will the fans of *Raiders Of The Lost Ark* and *James Bond* sit spell-bound through this bizarrely imaginative adventure?

Will the new wave sect see it as theirs?

Or those molded behind the wheels of their hot and furious machines, will they leave them only to sit and face this exploding fantasy again and again?

At a time when world destruction seems such a plausible fate, two film-makers have dared to play with the crumbled outcome of a near successful conclusion.

Fellow Australians George Miller and Byron Kennedy share a similar respect for film. Within the first year of their collaboration they released their now-classic satirical short which received Australian and international distribution. Thus began their partnership in filmmaking.

Road Warrior recently opened to receive critical raves and box office success in England, Australia, Japan and Switzerland. Director Miller attributes this international success in part to the timeless mythological current in his storytelling. Even though *Road Warrior* is a 'new' fantasy adventure film, it tells the ancient story of a warrior adrift in a dark wasteland who becomes the reluctant champion of idealistic but bewildered survivors.'

The result of black fuel, the earth now stands as a vast wasteland. A quieting sight with no visible structures. Through this stretched desert lie the battlegrounds – the highways – the only remaining mark of a past civilization. Controlling the highways are a marauding horde of scavengers, adept at weaponry, combat, assault cars and bikes. They guard their highways with all their means and fight viciously for the black fuel to do so.

A lone figure on the horizon. We meet Max. Clad in black leather, leg brace, and V-8 interceptor he had made his way and survived – no ordinary man could. Max is *The Road Warrior,* an army of one, until one isn't enough.

The Road Warrior carries the audience, via Max, through a wildly frightening and forbidding land, eventually delivering them safely on the other side. *The Road Warrior* becomes a story of hope, affirming the continuity of human spirit. 'Good' triumphs over 'evil' and Max, who is originally amoral, discovers his humanity.

The story of Mel Gibson, Australia's number one screen idol, is fast becoming an international one. Born in New York, Gibson emigrated to Australia in 1968. A movie house regular, Gibson's dreams of stardom were always set aside when 'reality' called. After high school Gibson treated his dreams a little more seriously and applied to the National Institute of Dramatic Art in Sydney. His first motion picture experience came when he was in his second year at the Institute. The movie was called *Summer City* and was the film that George Miller saw that led him to cast Gibson as the tough, young highway patrolman for the title role in *Mad Max*. It was Gibson's starkly expressive face and charisma which secured the financial and award successes for the movie.

His performance as Max in *The Road Warriors* will be a different one than the *Mad Max* of the past. Gibson feels the character growth, the film development and the thrill impact of the film will send this celluloid reality to colossal heights.

The Road Warrior is recipient of the grand prize at the world's most prestigious science fiction/fantasy film festival, Avoriaz. In addition it has been invited to participate in many of the major U.S. and international film festivals.

See *The Road Warrior* and join the mainstream.

Mary McLaughlin

FIREFOX

The Russians have something.

Clint Eastwood is going to steal it, (produce it, and direct it.)

Its code name is *Firefox*, a spectacular intelligent jet fighter, a monumental threat far exceeding any capabilities of NATO. A technological giant designed to fly at speeds undetectable by radar, carry nuclear armament and control its weapons systems by pilot thought waves. The Mig-31. The ultimate in warcraft.

British and American agencies, informed of this weapon by politically jeopardized scientists, were unanimous the plane must not remain in Russian hands. The penetration and extraction of *Firefox* must be fail-proof. They knew there was no room for error.

The exhaustive search for the pilot of *Firefox* turned up a man with an errorless past. A man with unparalleled expertise and patriotism. A man who accepted the challenging mission to attempt to infiltrate sophisticated Russian securities and fly back *Firefox*. Mitchell Gant was a man with magnificent courage.

It hasn't been since the early seventies in *Where Eagles Dare* that Clint Eastwood has extended his boundless talents to the sky. His list of cinematic achievements as an actor is far too lengthy and well known to detail. As a director he is no newcomer – with consistent box office stardom, and critical acclaim.

Firefox, following the best-selling novel of the same name by Craig Thomas, reaches from the U.S.A. to England, Russia and the Arctic. Therefore casting was a major involvement as key characters exist in each of these countries.

David Huffman (*The Onion Field, F.I.S.T.*) fills the shoes of Buckholtz, Gant's American buddy and confidant. The Directors of British Intelligence, Aubrey is played by Freddie Jones (*The Elephant Man* . . .), a surprisingly methodical genius who plots the Firefox scheme. A superbly experienced British and German cast of stage and screen are the core of the KGB and the Russian Scientists.

Assisting to create the edge on this contemporary adventure is John Dykstra, special visual effects master. John's well-known work includes *Star Wars, Star Trek* and *Battlestar Gallactica*.

A weapon such as Firefox with its technical superiority would tip the balance of power to the Soviets for years to come. Has Mitchell Gant the control and the luck to successfully complete this ultimate mission?

SEX COMEDY

What would Woody Allen do had movies not been invented?

He would have slide shows.

CLICK: SCENE – NEW YORK – around 1910.
CLICK: Boy meets girl.
CLICK: Boy marries girl.
CLICK: SCENE – COUNTRY ESTATE.
CLICK: Male cousin of girl and his fiance visit.
CLICK: Boy and fiance (of romance past) are tense.
CLICK: Wife isn't stupid.
CLICK: Doctor (friend) and nurse (nymphomaniac) visit estate.
CLICK: They all picnic.

Not since *Annie Hall* and *Manhattan* has Woody Allen blessed the screens with a whirl of wit on social behavior. (Or unsocial behavior as the case may have it.) His all-encompassing appeal and secretive nature has audiences tuned right into his movies and wanting more.

A Midsummer Night's Sex Comedy takes us from New York City to the tranquil country estate of Woody Allen and Mary Steenburgen. This period comedy stalks the sexual and fantasy entanglements of six summer vacationers.

Mia Farrow, Jose Ferrer, Tony Roberts and Julie Hagerty join our hosts to celebrate the joys of sun, romance and sin. Who is fooling around with Mia Farrow? Will the insatiable doctor get his all-time wish? Does Mary know what really happened and did it happen at all?

A Midsummer Night's Sex Comedy promises to be the splash of the summer.

THE WORLD ACCORDING TO GARP

The World According To Garp, is a world not to be missed. The film version of John Irving's novel captures the riotous, searingly truthful, exotically unordinary life of T. S. Garp, the only son of the legendary Jenny Fields.

The World According To Garp is unquestionably the story of a life. Robin Williams is Garp and the most human being you'll ever meet arrives July 23rd.

Garp's mother is portrayed by Tony winner Glenn Close in her first movie role. The one-time authoress Jenny Fields is a straight and narrow queen of quirks; possibly the oddest character you will come across in a long time. "It's odd," Garp wrote, "that my mother who perceived herself well enough to know that she wanted nothing to do with living with a man, ended up living with 800 boys."

Mary Beth Hurt (*Interiors*) is Helen Holm, Garp's major obsession and adulterous wife. Their contemporary marriage allows houseperson Garp to pursue his second obsession, writing. Helen had insisted on marrying a writer and since Garp wanted to marry her, Garp wrote.

Garp's best friend, transsexual former tight-end for the Philadelphia Eagles, Number 90, is Roberta Muldoon. Tony winner John Lithgow was snatched to play a sensitive and delightfully garish Roberta.

George Roy Hill (*Butch Cassidy And The Sundance Kid* and *The Sting*) directs *The World According To Garp* – one of the most important stories of present day. Novel sales have passed five million in the U.S. alone and *Garp* has been printed in eleven foreign languages.

See the world, see *The World According To Garp*.

Mary McLaughlin

Clint Eastwood in 'Firefox' · Executive Producer Fritz Manes
Screenplay by Alex Lasker & Wendell Wellman · Based on the novel by Craig Thomas
Produced and Directed by Clint Eastwood
Distributed by Warner Bros. A Warner Communications Company

COMING JUNE 18TH

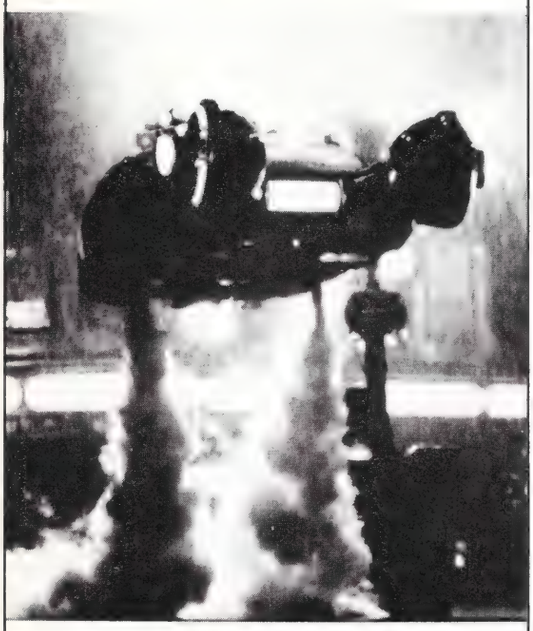
BLADE RUNNER

Harrison Ford...

You may first remember him as Han Solo in *Star Wars* or its sequel *The Empire Strikes Back*. For others it might have been as Indiana Jones in *Raiders Of The Lost Ark* that he left his mark. But since arriving in California in the sixties to make his first moves in film Harrison Ford has been in over ten major motion pictures and has long had a steadfast following.

In his most recent selection, in Warner Brothers release, *Blade Runner*, Harrison Ford plays Rick Deckard, a private eye in a futuristic setting not too inconceivable. *Blade Runner* has been cast forty years hence in a fantastic megalopolis. Teeming with humanity, texture and color it is unlike any previous film endeavour.

Director Ridley Scott (of *Alien* fame) insisted on a tangible future city ... 'within the lifetime of most of its audience.' So working closely with his special visual effects department; Douglas Trumbel (*Close Encounters Of The Third Kind* and *Star Trek: The Motion Picture*) and his visual futurist, eminent industrial designer Syd Mead, they developed a scope of visuals from parking meters, air vehicles, pocket computers to architectural expansions which have an awesome and realizable quality. It's through this intoxicating futuristic projection that Harrison Ford steps with one of the most challenging roles that he had ever played.



Deckard, regarded as an undeterable and highly-skilled bounty hunter, is 'influenced' out of retirement to solve a mysterious and extraordinary assignment. A major industrial organization has had a series of unexplainable murders and his mission is to exterminate the killers. Mysteriously returned to earth from a space colony these murderers are a result of revolutionary scientific breakthroughs in genetic engineering. Labelled 'replicants' these creatures are more technically and biologically advanced than androids. These newly introduced and outlawed replicants are composed of a flesh-like culture thus making them indistinguishable to the human eye. There is only one method, which Deckard has mastered, through which replicants can be discerned. The most powerful replicant Deckard deals with is played by Rutger Hauer, Holland's top film star. His recent films *Soldiers Of Orange* and *Nighthawks* have gained him international recognition.

During the investigation – with shades of Sam Spade and Philip Marlowe purposely injected – Deckard meets Rachael, the beautiful executive assistant of the head of the suspect genetic engineering industry. Sean Young, a classic beauty and newcomer to the screen, was most recently seen in *Stripes*. The mysterious Rachael soon becomes Deckard's ally and lover in this treacherous thriller.

Blade Runner is described by director Scott as an 'adult comic strip ... full of action, colorful characters, fast pace, bright colors and bold strokes.' Scott is currently considered as one of the finest visual stylists making film. His debut film *The Duellists* won the Special Jury Award at Cannes in 1977, and his box office smash *Alien* was only his second feature film.

Blade Runner, loosely based on the novel *Do Androids Dream Of Electric Sheep* by Philip K. Dick, was shot entirely at the Burbank Studios necessitating the building of one of the largest network of sets in Hollywood in recent years. The scenario has been carefully calculated and utilizes a blend of Hong Kong, Milan and London elements in a New York setting. The transportation, fashion and social behavior were also forecast in proportion.

A 'good' detective story starring Harrison Ford and with Ridley Scott providing a new world within our reach will assuredly have us all sitting tight.

Mary McLaughlin

HARRISON FORD IS
BLADE RUNNER

JERRY PERENCHIO AND BUD YORKIN PRESENT
A MICHAEL DEELEY-RIDLEY SCOTT PRODUCTION
STARRING HARRISON FORD
IN BLADE RUNNER™ WITH RUTGER HAUER SEAN YOUNG
EDWARD JAMES OLMOS SCREENPLAY BY HAMPTON FANCHER AND DAVID PEOPLES
EXECUTIVE PRODUCERS BRIAN KELLY AND HAMPTON FANCHER VISUAL EFFECTS BY DOUGLAS TRUMBULL
ORIGINAL MUSIC COMPOSED BY VANGELIS ASSOCIATE PRODUCER IVOR POWELL PRODUCED BY MICHAEL DEELEY DIRECTED BY RIDLEY SCOTT

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E.T. (THE EXTRATERRESTRIAL)

Scheduled for a June 11th release, *E.T.* is Steven Spielberg's follow-up to *Raiders Of The Lost Ark.* This project has been clouded in secrecy. It is referred to only as "A new film" by Steven Spielberg and many scenes were shot under the smoke-screen title of *A Boys Life* described by those involved in the smoke screen as "a small intimate low budget story". This it isn't.

What it very well could be is the fruition of Spielberg's *Night Skies,* project of a few years past, shelved to work on his current spate of movies. Produced and directed by Steven Spielberg from a script by Melissa Mathison who wrote *The Black Stallion, E.T.* stars Dee Wallace, Henry Thomas, and Robert McNaughton. It has music by John Williamson (well known for his musical scores for *Superman, Close Encounters Of The Third Kind, Star Wars,* as well as numerous others) and make-up is being handled by Carlo Rambaldi.

The story as we have discovered is about kids who take an alien to school and face all the problems involved in growing up with the extraterrestrial. After Universal screenings, also done in secrecy, a Universal spokesman said "It's not a kid's film. It's an adult film about kids. Spielberg thinks it is his best film." Another spokesman said: "It's the *Wizard Of Oz* for the eighties".

After June 11, 1982, we will see what all the whispering was about!

THE BEST LITTLE WHOREHOUSE IN TEXAS

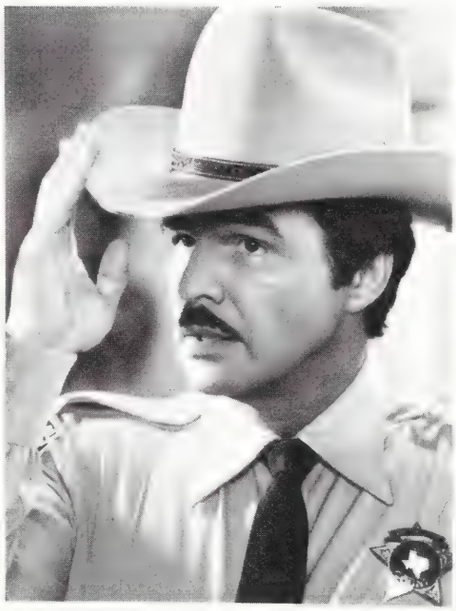
As one of the most popular of the recent Broadway musicals, the arrival of *The Best Little Whorehouse In Texas* has been long awaited. Written and directed by Colin Higgins, the movie remains basically true to the play but with the added dimension of reality that only film allows.

Following up her portrayal of a harrassed executive's assistant in *9 to 5,* Dolly Parton stars as the Madam of the titled house. She appears to have been made for the part.

Co-starring with Dolly is Burt Reynolds. He is the sheriff of the county in which Dolly conducts business. The house hurts no one and Reynolds is inclined to look the other way.

Dom DeLuise, in what has got to be the greatest wig in all of show business, is the pious preacher intent on shutting down the best house.

These ingredients combine to make one of the wackiest, wildest screen musical comedies to date. Visit our house this summer!



FAST TIMES AT RIDGEMONT HIGH

Everybody talks about "the kids". What are they like today? What do they think? What do they wear? What music is hot? The questions are endless.

Writer Cameron Crowe decided to find the answers firsthand. In the Fall of 1979, he returned to high school "undercover" as a student to research teenage life. He remained there for the entire school year. That year is now *Fast Times At Ridgemont High.*

The Universal picture is produced by Art Linson and Irving Azoff, and Amy Heckerling makes her feature film directorial debut.

Fast Times At Ridgemont High is "true to the humor of the kids," Crowe remarks. "It's not a teen exploitation picture. It's the way they live".

Each of the characters in *Fast Times At Ridgemont High* has their own theme. The kids struggle with independence, success, sexuality, money, maturity, school, and particularly with just making it through the formative years.

There are the girls who discover sex before romance and exist with a false maturity through their teens; and the boys who try to deal with the fact that girls their age are in a different world in many ways, forcing them to grapple with their budding masculinity.

Producer Linson found the project appealing because he felt the book was authentic. "The intent of this is to make a movie about kids by people who are young," says Linson.

Filming took place at various locales in the Los Angeles area over a seven-week period. Van Nuys High School serves as the location for *Ridgemont High.*

Hedley Westerfield

He is afraid.
He is totally alone.
He is 3 million light years from home.

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E.T.

THE EXTRATERRESTRIAL

in his adventure on earth

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UNIVERSAL PICTURES PRESENTS A STEVEN SPIELBERG FILM E.T. THE EXTRATERRESTRIAL DEE WALLACE HENRY THOMAS ROBERT MACNAUGHTON DREW BARRYMORE PETER COYOTE MUSIC BY JOHN WILLIAMS EDITED BY CAROL LITTLETON WRITTEN BY MELISSA MATHISON PRODUCED BY STEVEN SPIELBERG & KATHLEEN KENNEDY DIRECTED BY STEVEN SPIELBERG

THE THING

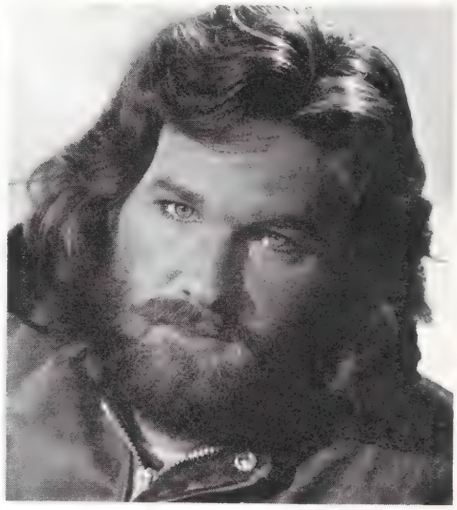
One of the favourite movies of the early 50's is still a present day favourite. Responding as much to nostalgia as well as a curious excitement, *The Thing From Another World,* still turns up on T.V. and new generations watch James Arness take some of his first cinematic steps as the title character. However, if we were to read the original source for the story *Who Goes There?* by John W. Campbell, Jr. you would be disappointed. That's just what Stuart Cohen did.

Stuart Cohen, a young T.V. producer remembered the movie when he happened to re-read the original story in a Science Fiction anthology. He was stuck with the idea of remaking the film in a way that would be like making an original film. He would remain true to the story. He took the idea to David Foster who in turn took it to Universal Film's head of production. Suddenly, in 1977, *The Thing* became Universal's latest property acquisition.

By the time John Carpenter was approached by Universal to do the directing, nearly five writers had written roughs of the script finishing with an approved script by Bill Lanaesten (*The Bad News Bears*). Universal felt John Carpenter was infinitely qualified to direct such a picture. His earlier films *Halloween, The Fog,* and *Halloween II,* all made on relatively small budgets, returned large grosses at the box office. The choice for Universal was obvious.

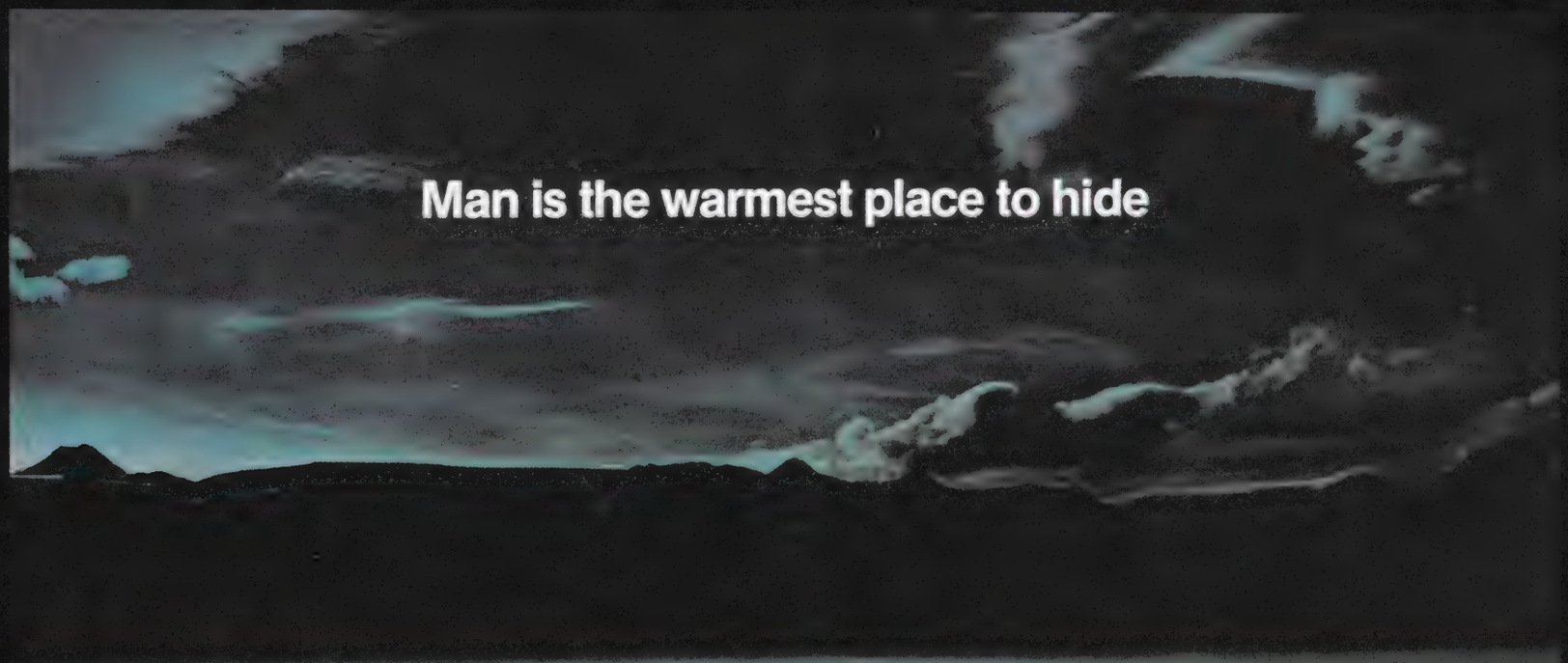
The choice for John Carpenter was not so obvious. His previous movies had been made independently. How would it work if a corporate client was looking over his shoulder for the duration? And the money – $13 million was more money than he had spent on his previous films combined. So it was with a degree of nervousness that John Carpenter accepted the directorship of *The Thing*. During the production of the movie, he encountered "no interference at all" on the part of Universal.

It wasn't until the teleflic *Elvis* Kurt Russell was able to escape from his Disney image. For years he had been typecast as the goody-goody in a stream of Disney films. John Carpenter had picked Kurt Russell to star in the television biography of Elvis Presley. The reviews centered on the believability of Russell as Presley. This pairing led to the successful starring role in *Escape From New York* also directed by John Carpenter in which Russell played a character called 'Snake' Plisken as tough as nails and as mean as a wounded guard dog. This was even more a departure for Kurt Russell than *Elvis* was. Now at 27, Kurt Russell is poised for movie stardom.



The movie was filmed in Northern British Columbia under complete secrecy. Scripts and storyboards were locked up tight at night. No one gives away details of the script but it is known that the special effects are tremendous. This is being handled by Albert Whitlock (responsible for *Earthquake* and the *Hindenburg*) and Roy Arbogast (*Jaws* and *Close Encounters Of The Third Kind*). Special make-up effects are by Rob Bottin. With these credentials it seems obvious that the special effects will be the star in this movie.

Hedley Westerfield



A TURMAN-FOSTER COMPANY PRODUCTION

JOHN CARPENTER'S

"THE THING"

STARRING

KURT RUSSELL

SCREENPLAY BY BILL LANCASTER · SPECIAL VISUAL EFFECTS BY ALBERT WHITLOCK · SPECIAL MAKE-UP EFFECTS BY ROB BOTTIN · MUSIC BY ENNIO MORRICONE

DIRECTOR OF PHOTOGRAPHY DEAN CUNDEY · ASSOCIATE PRODUCER LARRY FRANCO · EXECUTIVE PRODUCER WILBUR STARK · CO-PRODUCER STUART COHEN

PRODUCED BY DAVID FOSTER & LAWRENCE TURMAN · DIRECTED BY JOHN CARPENTER · A UNIVERSAL PICTURE

BASED ON THE STORY "WHO GOES THERE?" BY JOHN W. CAMPBELL, JR. · PANAVISION® · DOLBY STEREO™ IN SELECTED THEATRES · READ THE BANTAM BOOK

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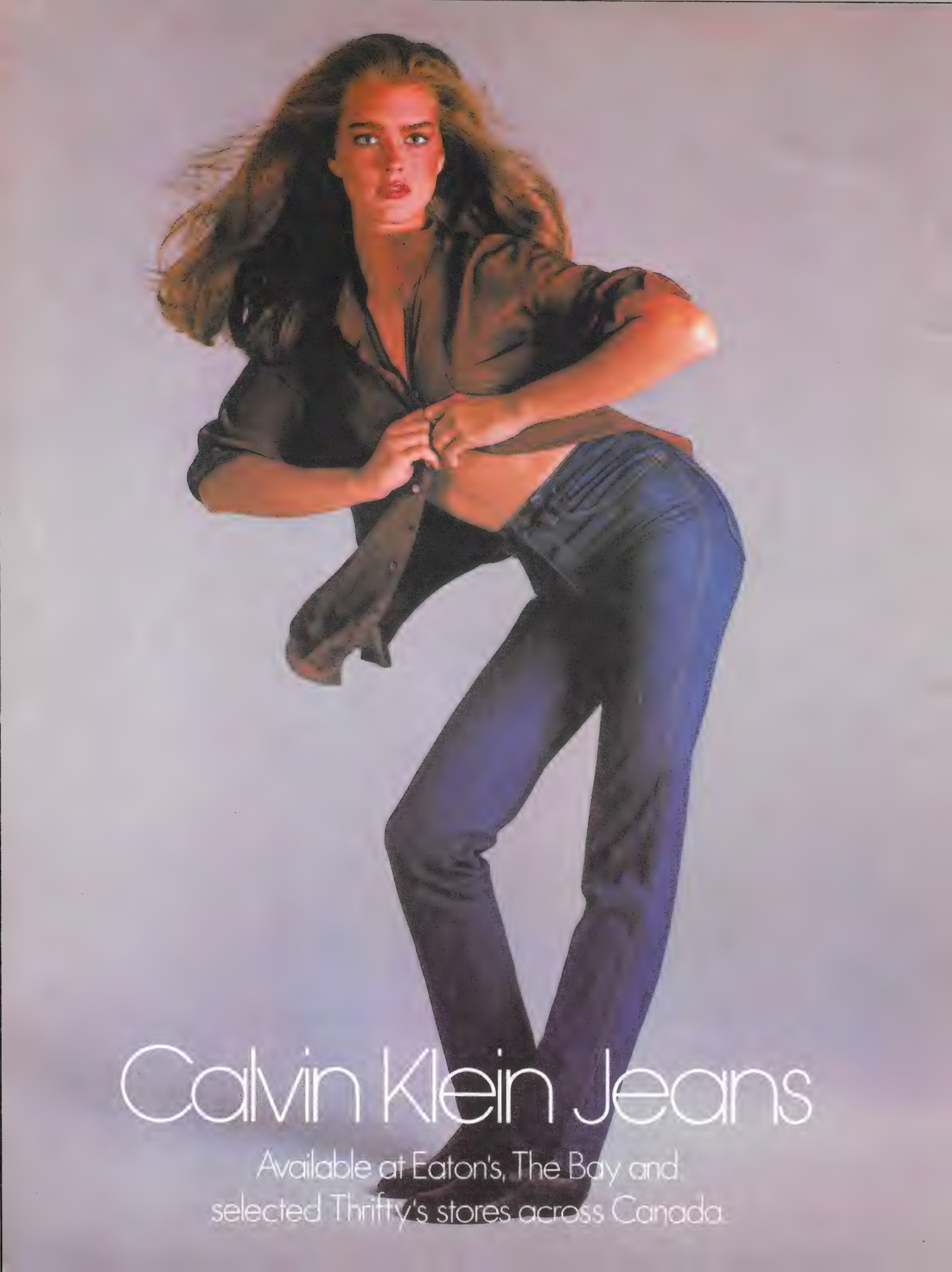
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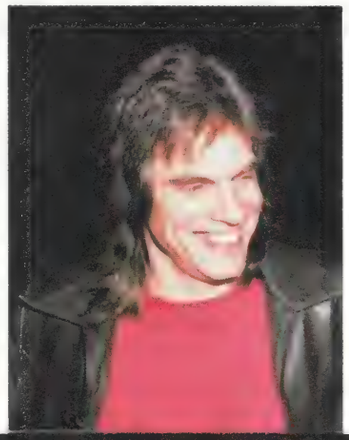
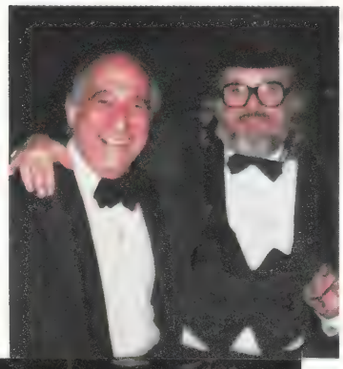
1982 Juno Awards



Bill Henderson, Chilliwack lead singer enjoying a joke



Sam (Sam the Record Man) Sniderman stopped to chat with Ronnie Hawkins

Carole Pope of Rough Trade and Loverboy's Mike Reno enjoy a tête à tête

CBC's Peter Herrndorf, Sylvia Tyson and Federal Communications Minister Francis Fox, renewing friendships

Neil Young accepting his induction into the Hall of Fame

Lisa Del Bello hams it up with Ronnie Hawkins

The McKenzie Bros., performing in the show, eh?

Loverboy – the winners take five

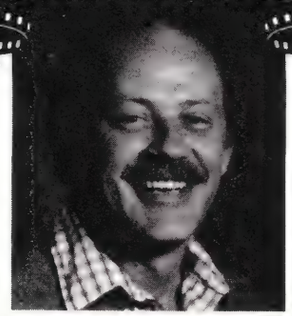
Liona Boyd delights the audience

Everybody who was anybody in the music business came out for the Juno's at the Harbour Hilton Convention Hall. The Juno guests arrived in limos in elegant to tacky clothes including one man in a pink suit – women wore dresses from mini to long, flowing chiffon to lavish brocade.

The show was broadcast live on the CBC across the country and the group Loverboy walked away with several awards. The favourites with the audience were those McKenzie Bros. of the Great White North, Rick Moranis and Dave Thomas. Neil Young was in to receive a special Hall of Fame award and the show was hosted by Burton Cummings.

The Events

TRIBUTE TRIVIA



Comics Come To Life!

They've been doing it for years, you know! And no doubt they'll continue to do it! What? Transferring comic-book and comic-strip characters to film, that's what. Just in case you thought *Annie* was a first, let me fill you in with a few details.

The comics have provided grist for the Hollywood mills for decades, almost from the beginning it seems. Just start naming the characters and you can just as quickly begin to rhyme off the films that have been made about those characters. For example; not too many people today will remember *Tillie, the Toiler,* a comic strip by Russ Westover. It was filmed in 1941 by Columbia Pictures starring Kay Harris and William Tracy, the same Columbia Pictures who have just brought us the screen version of *Annie.*

In fact, Columbia has a long association with comic-book and comic-strip characters: *Blondie,* a long-running series with Penny Singleton and Arthur Lake; *Mandrake, the Magician; Terry and the Pirates; Batman and Robin; The Phantom; Brenda Starr, Reporter; Hop Harrigan; Chick Carter, Detective; The Vigilante; Brick Bradford; Tex Granger; Congo Bill; Bruce Gentry; Thunda, King of the Congo; Blackhawk;* and of course, the original *Superman* serials starring the first screen Man of Steel – or is it Man of Iron – Kirk Alyn.

Dick Tracy, another comic-strip hero, appeared on the screen in a series of serials in the late thirties and early forties. there were other serials built around *Red Ryder; King of the Royal Mounted; Captain Marvel; Spy Smasher* and *Captain America.*

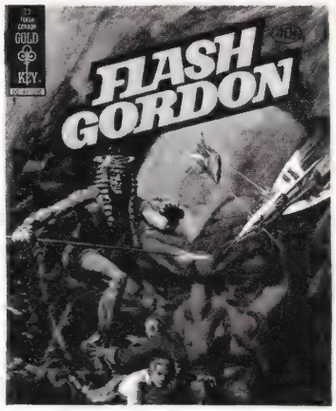
So, as you can see, comic-books and the movies have gone hand in hand for years.

Conan, the Barbarian first appeared in print in the 1930's, a character created by Robert E. Howard for the pages of *Weird Tales* , a unique magazine which featured stories of horror and suspense. It flourished during the late 1920's and early 1930's. The Conan stories re-surfaced in the 1960's in paperback form, years after disappearing into memory. Then the Barbarians lively adventures popped up in comic-book form and now, of course, we have Arnold Schwarzenegger on the Silver Screen fighting, wenching, drinking and doing all the things good ol' Conan is supposed to do. (Now, if they'd only transfer John Carter of Mars to the screen, I'd be happy. But that's something else.)

Wonder Woman was a comic character from the 1940's who didn't appear on film until the 1970's in a telefilm starring tennis star Cathy Lee Crosby. Running 90 minutes, the film also starred Kaz Garas – a perfect candidate for "whatever happened to ..." and Ricardo Montalban. The idea didn't catch on with Cathy Lee and it wasn't until Lynda Carter donned her revealing outfit as Wonder Woman in 1975 that the series took off, briefly, on TV.

In fact, because of *Wonder Woman,* the ABC television network filmed a number of live-action comic heroes such as *Spiderman, Captain America* and *The Incredible Hulk*.

Other characters, such as *Tarzan,* have had comic-strips and comic-books built around their adventures after *first* appearing in motion pictures. The Jungle Lord goes 'way back to 1918



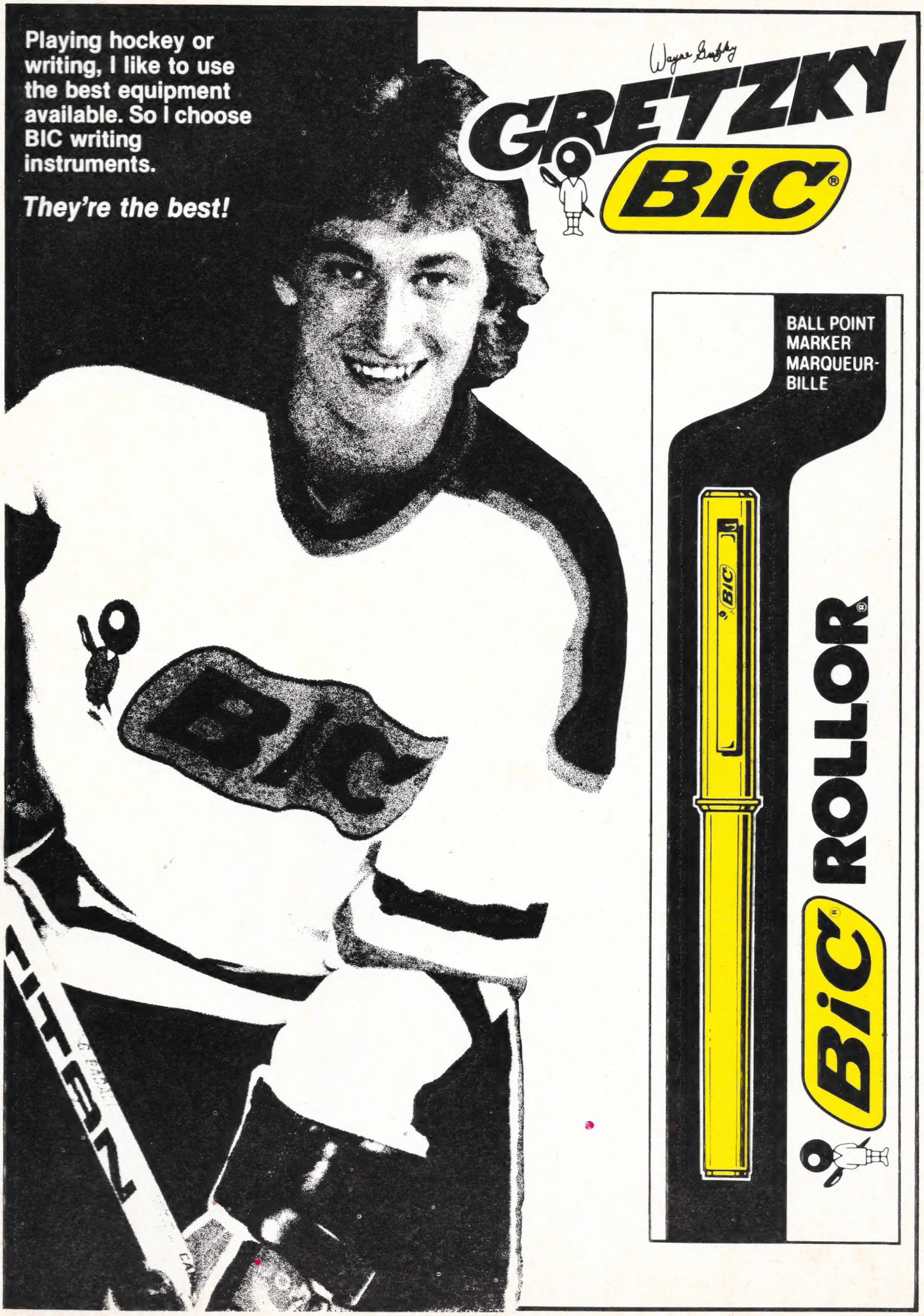
on the screen and appeared in a strip drawn by Hal Foster in the late 20's. Foster was also responsible for drawing *Prince Valiant,* which became a film in 1954 starring young Robert Wagner of *Hart to Hart* fame.

There's talk that *Sheena, Queen of the Jungle* will re-appear – this time on theatrical screens. Originally a 1955 television series it starred the statuesque model Irish McCalla who, come to think of it, hasn't been seen since. I don't know of anyone who actually *saw* the show but you'd be amazed at the number of older men who seem to remember it fondly. The series was filmed on location in Mexico and besides McCalla, starred Christian Drake and Chim the chimpanzee.

And then there's *Popeye.* The recent film with Robin Williams and Shelly Duvall didn't really do as well as was hoped; maybe it was the image of those great cartoons of the thirties and no live-action film could possibly live up to them no matter how hard they tried. The character of *Popeye* first appeared in a cartoon strip 'way back in 1929 called Thimble Theatre which starred Olive, Castor, Nana and Cole Oyl plus Ham Gravy, Olive's first boy friend. But once *Popeye* showed up, in the January 17th, 1929 strip, he soon became the dominant star and went on to fame and fortune. And a lot of spinach.

More stuff 'n nonsense and trivia in the next issue of Tribute.

Don Daynard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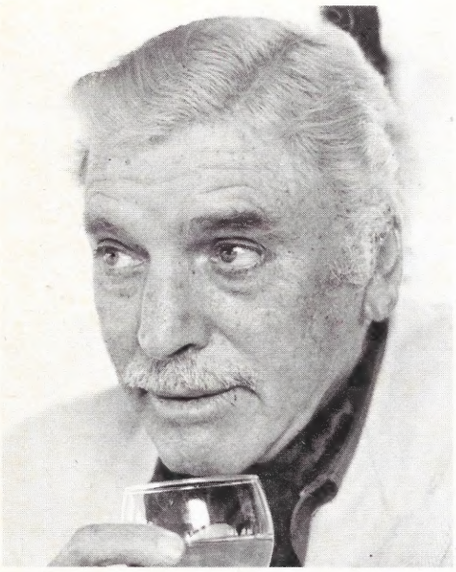
CBS has picked up their option for another Anne Murray special. They haven't set the location or idea as yet, but it won't be a Christmas show this time around.

* * * *



Burt Lancaster is travelling to Scotland to star in David Puttnam and Bill Forsyth's (Oscar winners for *Chariots of Fire*) latest film, *A Local Hero*. They start filming in May... *Grease* producer Allan Carr obviously likes turning things around. He's planning to film the stage musical, *Little Me*, and to make the film, *Les Cage aux Folles*, into a Broadway show titled, *Queen of Basin St.*

* * * *

Conrad, now starring in the Sean Connery movie, *Wrong Is Right*, is waiting eagerly for his new home to be finished in Bear Lake, 140 miles outside of San Franisco. It's going to be some layout - 6,000 square feet in all. ''There are going to be three separate

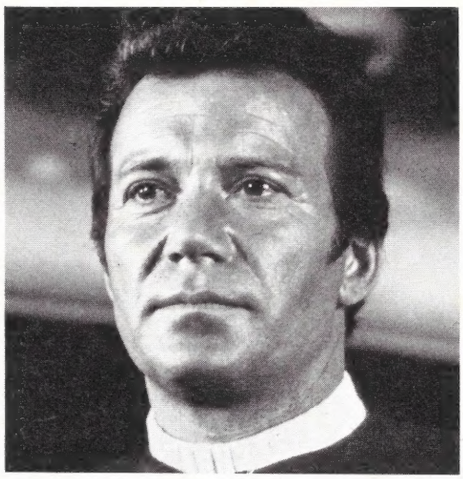
TRIBUTE PEOPLE

by Sylvia Train

units, all soundproofed, with fireplaces and their own washers and dryers and saunas,'' said Conrad. ''But we'll all be under the same roof. This is the house I've waited to build all my life. My children can come and visit and have their privacy.''

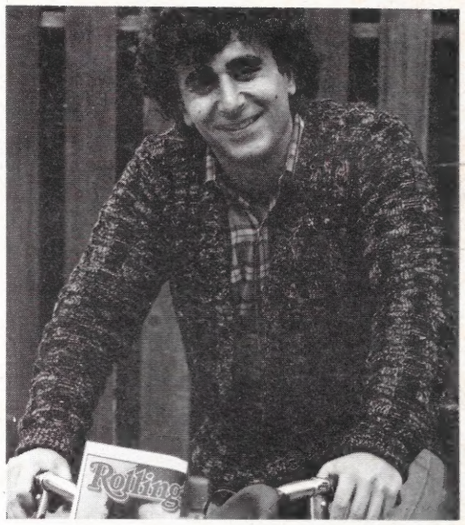
There are five children. His 29 year old daugher Joan produces movies for his company; 28 year old Nancy is a born again Christian; 17 year old son Christian is learning the business of making films; 14 year old daughter Christy plays basketball, and 10 year old Shane is an actor. No folks, this doesn't make Conrad an old man - his first child was born when he was 16.

* * * *



Bill Shatner has the best of all worlds these days. They didn't make *Star Trek* into a TV series again, but he doesn't have to worry - his new TV show *Hooker* is doing well. And he feels quite confident the film producers will make *Star Trek III*.

* * * *



Saul Rubinek is a real good guy! The Genie Award winner, for *Ticket to Heaven* , took off time while he was in Toronto promoting his latest flick, *Soup for One*. He rode a bike for Variety Club's Bike-a-Thon to raise money for crippled kids.

* * * *

The wedding of TV interviewer, Lorraine Thomson, to CBC National News anchorman, Knowlton Nash, hit the front pages of the Toronto papers although they had tried to keep the wedding a secret.

CBC producer Don Brown played the organ and Reverend Elizabeth Kilbourn conducted the services. Thomson's daughter, Francesca, was the maid-of-honour and her husband, the National's director Fred Parker was best man. Nash will become an instant

grandfather in a couple of months - the Parkers are expecting. Twenty-four people including the Wedding party went to the Sheridan Centre for a private dinner party. The 7-course dinner was organized by the Centre's Hans Gerhardt - the fourth course was sherbet wrapped in a crepe to cool the palate - My Dear! The newly-married couple left for a two week honeymoon in Tahiti and Bora Bora in the South Pacific.

Sylvia Train

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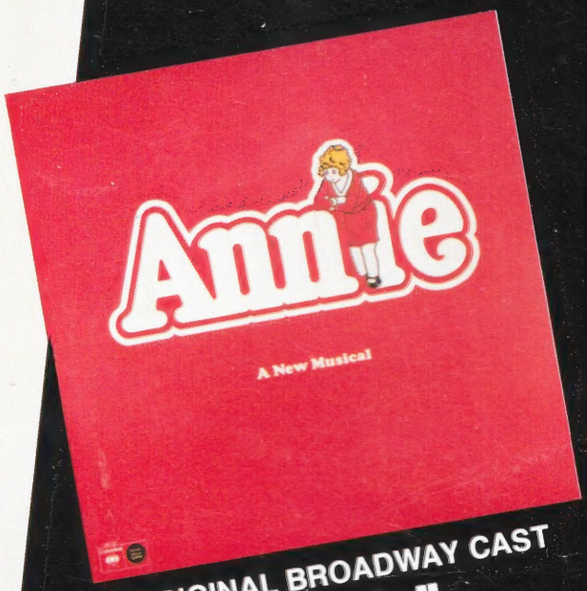

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